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op.42  
1905b  
vol.2



# Johannes Snoer

Erster Harfenist am Theater-und Gewandhaus-Orchester zu Leipzig.



Op. 42. **Harfenstudien** im arpeggierten Stile. Anfangsstudien verwendbar für M. P.  
Doppelpedal- und chromatische Harfe.

- 1. Heft: Cdur. . . . . 2 —
- 2. Heft: Verschiedene Dur- und Molltonarten . . . . . 2 —

Op. 58. **Klassische Stücke.** Sammlung beliebter Melodien klassischer Kom-  
ponisten, für Harfe eingerichtet. . . . . 2 —

- Nr. 1. *Weber, C. M. von*, »Einsam bin ich nicht alleine«. Arie aus Preziosa.
- » 2. *Mozart, W. A.*, »Bei Männern, welche Liebe fühlen«. Duett aus der Zauberflöte. (Werk 620.)
- » 3. *Mozart, W. A.*, »O Isis und Osiris«. Arie und Chor aus der Zauberflöte. (Werk 620.)
- » 4. *Bach, Joh. Seb.*, Sarabande.
- » 5. *Weber, C. M. von*, »Durch die Wälder, durch die Auen«. Arie a. dem Freischütz.
- » 6. *Gluck, Chr. W. von*, Andante.
- » 7. *Schumann, Rob.*, Armes Waisenkind. Op. 68 Nr. 6.
- » 8. *Schumann, Rob.*, Fröhlicher Landmann. Op. 68 Nr. 10.
- » 9. *Schumann, Rob.*, Matrosenlied. Op. 68 Nr. 37.
- » 10. *Mozart, W. A.*, Larghetto aus dem Klarinetten-Quintett. (Werk 581.)
- » 11. *Schumann, Rob.*, Ernteliedchen. Op. 68 Nr. 24.
- » 12. *Schumann, Rob.*, Sylvesterlied. Op. 68 Nr. 43.

Op. 59. **Phantasie über zwei Weihnachtslieder** (»Stille Nacht, heil'ge Nacht«  
und »Es ist ein Ros' entsprungen«) für Harfe, zusammengestellt für Anfänger 2 —



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# Harfenstudien im arpeggierten Stile.

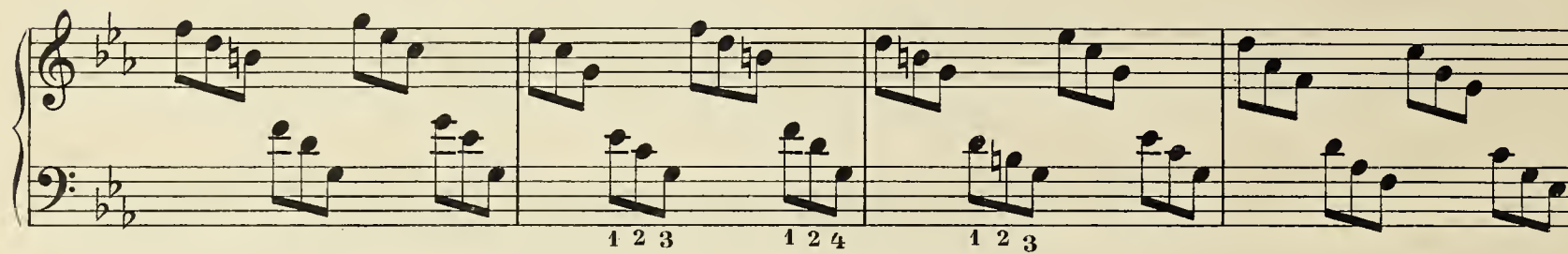
Heft II. Verschiedene Dur-und Molltonarten.

Johannes Snoer, Op. 42. Heft 2.

1.

The musical score is written for piano and consists of five systems of music. Each system contains a treble staff and a bass staff. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The time signature is common time (C). The first system is marked with a large 'X' and the number '1.'. The music is in a simple, arpeggiated style, with the right hand playing chords and the left hand playing single notes. The score ends with a double bar line.

4





The first system of musical notation consists of five measures. The treble and bass staves are in B-flat major (two flats). The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a simple accompaniment of eighth notes.

4. *play 7 even notes to each beat*

The second system, marked with a '4.', contains five measures. A handwritten note above the first measure reads 'play 7 even notes to each beat'. The music features a more complex texture with sixteenth-note runs in both the treble and bass staves.

The third system consists of five measures, continuing the sixteenth-note patterns from the previous system. The notation is dense, with many beamed sixteenth notes.

The fourth system consists of five measures. The musical texture remains consistent with the previous systems, featuring rapid sixteenth-note passages in both hands.

The fifth system consists of five measures. The notation continues with complex sixteenth-note figures. A handwritten 'Fb' is visible below the first measure of this system.

The sixth system consists of five measures, concluding the piece. The final measure ends with a double bar line. A handwritten '123' is visible below the third measure of this system.

5.

Musical score for exercise 5, featuring a grand staff with treble and bass clefs, key signature of two flats, and common time. The piece includes various musical notations such as eighth notes, quarter notes, and triplets, with fingerings indicated by numbers 1-4.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time and consists of two measures. The melody starts on a whole note G4, followed by a half note A4, a quarter note B-flat4, and a quarter note A4. The bass line starts on a whole note G3, followed by a half note A3, a quarter note B-flat3, and a quarter note A3. The second measure is a repeat of the first.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music consists of several measures, including a chorus section with a repeat sign. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time and consists of two measures. The melody starts on a G4, goes up to A4, Bb4, C5, D5, E5, F5, G5, and then back down. The bass line starts on a G2, goes up to A2, Bb2, C3, D3, E3, F3, G3, and then back down. The score is written in a simple, clear style with a light blue background.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of four measures. The melody starts on a whole note, followed by a half note, and then a quarter note. The accompaniment consists of a steady eighth-note pattern. The score is written in a simple, clear style with black ink on a white background.





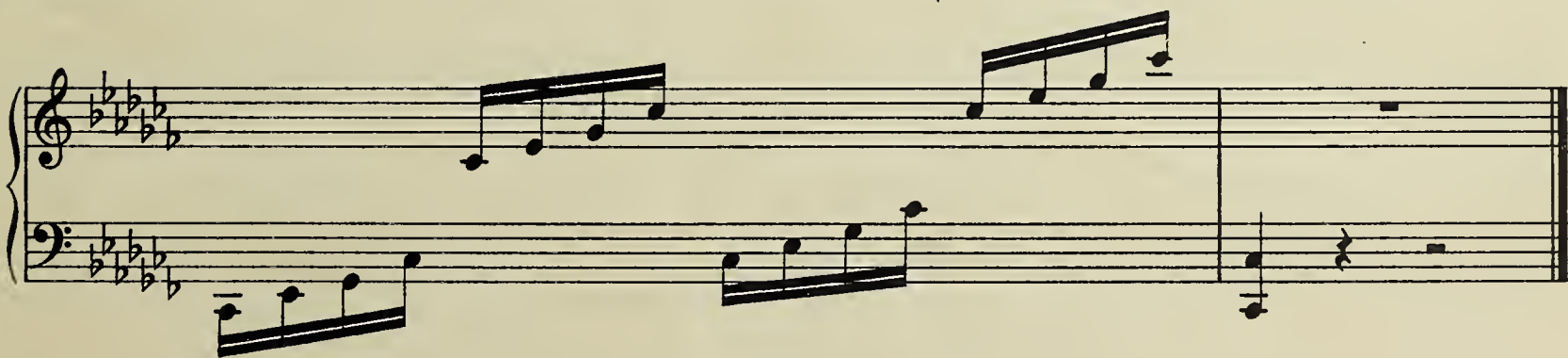
6.



Handwritten "6/2" in the top left margin.

Measures 6 through 10 of the musical score, showing the continuation of the piano accompaniment and melody.







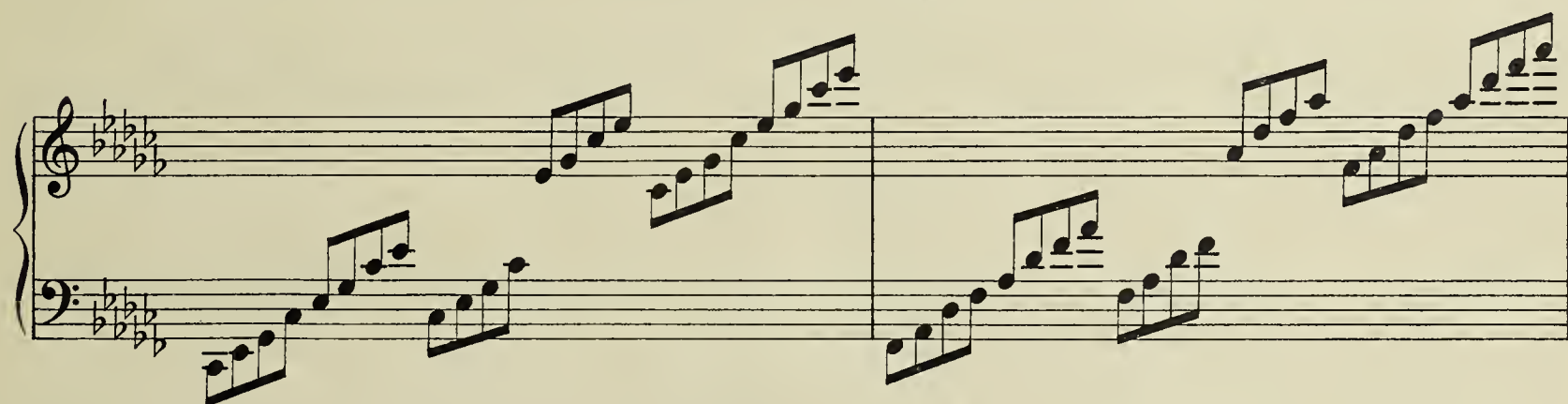




9.

The image displays a piano exercise, numbered 9, consisting of five systems of two staves each. The music is written in 3/2 time and a key signature of five flats (B-flat, E-flat, A-flat, D-flat, G-flat). Each system contains two measures of music, with the first measure of each system marked with a repeat sign. The melody is primarily in the right hand, while the left hand provides a harmonic accompaniment. The exercise concludes with a final double bar line at the end of the fifth system.





10.

11.









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